

## THE DIRECTOR.

No. 12. SATURDAY, APRIL 11, 1807.

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Διξιώτης καὶ ευδισίας, ὅτι ΒΕΛΠΟΥΣ τι ποιῶμεν  
Τὸς ἀνθρώπους ἐν ταῖς πόλυσιν.—

ARISTOPHANES, in his entertaining comedy of the *BATRAKOI*, has introduced a very spirited and well supported contest between *Eschylus* and *Euripides*, for the possession of the tragic chair in Elysium. *Eschylus*, in the course of his argument, calls on his antagonist to define the great and primary object of admiration in a dramatic poet. *Euripides* answers in the words which I have se-

lected for my motto, that *his true object should be so to apply his talents and learning, as to improve the MORAL CHARACTER of his audience.* Oh! but, says *Eschylus*, if you do not attend to that,—if of good and virtuous citizens, you make a people vicious and worthless, what would you deserve then?—His answer is prevented by *BACCHUS*, who assists as a *Tertia Persona*, and exclaims, “What would he then deserve? to be hanged, sure, nothing less. There seems to be very little question upon such a subject.”

I have referred to this circumstance, with a view of suggesting to the reader's consideration, what must have been the strictness of the Athenian theatre, when such sentiments were adopted by one of the most licentious of their dramatists.—It appears to be an extraordinary paradox, that, with superior principles of conduct, with higher feelings of delicacy and refinement, and with many other moral advantages, the English nation should have allowed on their stage

a degree of licence and indecorum, which would have been absolutely inadmissible in antient Athens or Rome. But it is the misfortune of the British theatre to have retained, even to the present hour, a part of the indecency and profaneness, which disgraced this country and its dramatic representations, during the licentious reign of Charles the Second; a period when the invasion of the marriage bed and the breach of the nuptial vow were permitted to pass into public diversion, and to be made the common subjects of theatrical merriment. In one class of English comedies\*, of that and

\* Our modern writers of *comedy*, in the indulgence of this vicious strain, seem to be forgetful of the origin and proper character of a comedy. Among the Grecians, four kinds of dramatic representation prevailed—the *mimicæ*, *satyra*, *tragædiæ*, *comædiæ*: the first was merely mimical or imitative, provoking laughter by various gestures or speeches—the second, though of licentious origin, took afterwards a different turn, and reprehended the vices and ridiculed the follies of the great. Hence the term *satire*, for a poem, took its rise. The COMEDY was so called, from the two Greek words of which it is

the succeeding age, the seduction of a married woman became so hacknied a topic for the stage, that it would be ridiculous in me to attempt to enumerate examples. Yet in the thirty six dramas of Shakspeare, there is no instance of its being offered as the subject of dramatic entertainment:—I do not except Falstaff's

composed, χωματα and ᾠδῆ—*villages* and a *song*: the actors going up and down the country, performing these plays in the villages as they passed along. The partition between the stage and the audience was painted with cottages and private buildings. Tragedy was so called from the Greek words τραγῶς and ᾠδῆ—a *goat* and an *ode* or *song*—because the actors had a *goat given them as a reward*. The technical term among the Romans was *prætextata*, from *prætexta*, a certain Roman robe, which the actors used to wear in these tragic plays. The partition which separated the stage from the audience was supported by stately columns and pillars, beautified with paintings resembling palaces and the images of gods and kings—Hence it will be seen that *comedy* is a term by no means intended as a vehicle for indelicate sentiment or coarse remark. Vid. Antesignanus in seris observ. de metris Comicis Terrentii præfixis; and Polydore Virgil de Inventor. rerum. l. 111. c. 13, as cited by Godwin in his Roman Antiquities, p. 102, &c. D.

courtship of Mrs. Page and Mrs. Ford, as his addresses were to the purse, and not to the person; and were so returned, as to supply no seductive encouragement to similar attempts.

FAMILIAR as these subjects have now become on our theatres, I believe I am correct in stating that no similar exhibition was ever admitted on the Roman stage. I do not recollect an example in any Latin play of an attempt on the virtue of a married woman,—this crime against public morals, this attack on domestic honour and happiness, this spectacle so fruitful of adultery and divorce,—having been made the subject of public entertainment, and of pleasantry and derision.

LASCIVIOUS expressions, and words of double meaning, seldom occur in the Roman dramatists. If they *do* find a place, they are not put into a female mouth, nor hardly offered to a female ear. The rule of Horace, which pro-

scribed *immunda ignominiosaque Dicta*, was not merely proposed by the critic, but obeyed by the poet. Even the narration of indecorous conduct was deemed by the old man in Terence, as unfit to be given in the presence of a woman.

—————Pudet

Dicere *hac presente*, verbum turpe.

IN England, however, where the general scale of morality and refinement is highly exalted, and where female delicacy and propriety are carried to a degree of excellence and elevation that no other country or age has known, indelicate descriptions and sentiments are sometimes offered from the stage, not merely in the *presence* of the female sex; but women are more frequently the *speakers*, and sometimes the *singers* of them, so as, by the jingle of rhyme and melody, to circulate them more rapidly and extensively, and, as it were, to give wings to obscenity.

It will be obvious that the Romans

were under great moral disadvantages, with regard to their theatrical compositions. The example of many of their poetic writers was gross and indecent: and, while it is difficult to point out an English poet of any talent to whom exception can be made in this respect, it is as difficult to name a Latin poet who was unexceptionable. Besides this, their manners and habits were depraved. The divine system of Ethics, the tendency of which is to consecrate the human breast as the temple of virtue, had not then been promulgated to the world: while, if the dramatist turned his eye to their mythology, he beheld nothing but a gross mass of odious and disgusting vice. Yet, with all these cooperating circumstances of popular manners, poetic example, and corrupt and abominable superstition, the theatre was less exceptionable in *pagan* Rome, than it now is in *Christian* London.

IN their attention to this subject, the Romans were aware how potent an in-

strument of good or evil, the stage must ever be in every country. The injury that is done to the national character, by the ridicule of virtue, and by the gloss and decoration of vice\*, cannot be estimated. The Roman sensualist, however he might be disposed to indulge himself and to reject all restraint on his own appetites, did nevertheless feel the expediency of discouraging vice and libertinism in the great mass of the people. He was aware that gross and ex-

\* Of our modern dramatic productions, there is not an inconsiderable number, in which a palliative apology is made for some prevalent and fashionable vices; which in order to obtain approvers and imitators are (to use the words of the BISHOP OF LONDON in his 14th Lecture) "represented as associated with many amiable virtues; with goodness of heart, with high principles of honour, with benevolence, compassion, humanity, and generosity." Thus (without the offensive act of referring to authors of our own country) the reader may find in the German play of *Lovers' Vows* a justification of female frailty; in that of the *Stranger*, a vindication of adultery; and in Schiller's play of the *Robbers*, an apology for every atrocious complication of unnatural and abominable wickedness.



cessive corruption of manners is incompatible not only with the prosperity, but with the existence of a state. The vicious example of a secluded individual cannot extend very far; and the lectures and declamations of sedition or infidelity do seldom possess an influence beyond the narrow walls of the club in which they are delivered. But, of a popular and amusing play, the incidents and sentiments, whether moral or immoral, have a general and extended influence. Many thousands behold them on the London theatres; and as many more peruse them as soon as they are published. This, however, is not all. Like the vices and fashions of the metropolis, they travel by the night coaches to other theatres in cities and country towns; and, if the principles, the manners, and the sentiments are corrupt, they undermine the virtue of some, while they confirm others in vicious courses, sanctioned by public spectacles, which are exhibited by *his Majesty's servants*, and are

presumed to have not only the licence, but the protection of government.

WHATEVER may be the purport of these exhibitions, whether to encourage virtue or to promote vice, there are few individuals who have not at times felt the potency of their effects, and the subtilty with which they will insinuate themselves into every mode and principle of action. How often, after the fatigue of business, or the ardour of professional exertion, while the mind stoops in mute attention to be soothed and relieved,—how will it, Chamelion-like, assume the colour of the scenery exhibited to the eye! We are all creatures of imitation; all formed and composed of habits; and if the impression be virtuous and honest, the image and superscription will be distinguishable in its effects. It will supply vigour to the moral principle, and give purity and stability to the heart. But if the tendency be immoral and profane; if the characters,

the circumstances, and the sentiments be licentious and indecorous; if virtue is to be made the butt of ridicule, and vice the object of approbation, the exhibition (however calculated to produce a momentary effect in dispelling the gloom and mitigating the horrors of a profligate life) will make wickedness bold and persevering; and, while the youthful mind is betrayed in the moment of pleasure and insecurity, the mature offender will be confirmed in his habits, and the aged will travel onward in unrepenting apathy to the grave.

To those who are inclined to consider the immorality of the stage as a necessary compliance with the corrupted taste of the galleries, some very embarrassing circumstances have lately occurred. We have very recently witnessed the disapprobation of the MILLION, on some additions to Mr. Dryden's *improvements* (as they have been called) of the *Tempest*; additions and improvements calculated to destroy the chaste simplicity of Shak-

speare's play, and to assimilate it to the character of the age in which Dryden wrote. We have also seen a dramatic performance, *the Fashionable Friends*, sanctioned and approved in a private theatre by individuals of the first rank and talent, and soon after rejected and irretrievably condemned by the *mobility* of Drury Lane theatre, as immoral and indecorous. Since the author, or possessor, of this play has ventured on Mr. Puff's desperate remedy "of printing every word of it," any one may have the opportunity of appreciating the taste of the two audiences,—of that which approved, and that which condemned it. I shall, therefore, without further observation, leave to the reader to decide, which was most correct, and whether the upper gallery of Drury Lane was over fastidious in the rejection.

IN many of his comedies MOLIERE has shewn, that the drama may be devoid of vice, rich in precept and instruction, and yet replete, to an excess, with wit

and humour. MR. CUMBERLAND has proved, that the drama may be moral, sententious, and even formal; and yet, from intrinsic merit, interesting and pleasing. In many others of our modern plays, we shall find uncontrovertible evidence, that the want of talent cannot be supplied by depraved and corrupted manners; but that a comedy may be abominably vicious, and at the same time insufferably dull.

I AM aware that our great and admired poet, SHAKSPEARE, is not always unexceptionable, in point of language. But we should allow much for the manners of the age in which he lived, and we should consider, that the English theatre was then in its infancy. There is more difference between his first and latest productions, than is to be found in the dramatic progress of a century, in any other period of the world. Besides this, the example of indecent and profane language, then passed from the monarch to his peers, and from

them to the other classes of society ; and tho' we may wish that the page of *Shakspeare*, had remained pure and uncontaminated, like that of his cotemporary *Cervantes*\*, yet we shall seldom discover any thing in our English poet, that is not strictly characteristic of the speaker ; and we shall always find that the recommendation of justice, truth, mercy, fidelity, and benevolence, is his prevalent and favourite object.

CALLOUS, indeed, and dead to every feeling of humanity must that heart be, which is not softened and improved by the pathetic apostrophe of Lear on the duty of CHARITY ; an apostrophe ren-

\* I have often regretted that OUR SHAKSPEARE, could not make the same honourable appeal to his reader, as his cotemporary CERVANTES, who observes in his second part of *Don Quixote*, that while it was a gratifying, it was an innocent entertainment ; not so much (*in the original at least*) as an immodest word being to be found in the whole work.—“ mas gustoso, y menos prejudicial entretenimiento, que hasta agora se aya visto, porque en toda ella no se descubre por semejas UNA PALABRA DESHONESTA.”

dered still more affecting, because it commences as an act of religious worship, preparatory to the closing of his aged eyes in sleep. The eulogy on MERCY pronounced by Isabella, is equalled only by the beautiful exhortation to that amiable Christian virtue, in the Merchant of Venice. From the parting scene of WOLSEY, the statesman may learn *wisdom, forbearance, and moderation*; and from the history of TIMON, the folly of thoughtless prodigality. On the PURITY OF CHARACTER, which should distinguish those who bear the sword of justice, we may receive useful instruction from the Duke Vincentio; while on *temperance, fidelity, and trust in Providence*, the aged servant ADAM gives in a few lines, what is worth volumes of some ethic writers.

WHERE shall we find a more impressive lesson on the deadly poison of *jealousy*, than in Othello; or on the danger and fatal consequence of indulgence in criminal desires and unregulated *ambi-*

tion, or on the insupportable horrors of a guilty conscience, than in Mackbeth and Richard the Third? Where, or the insecurity of earthly power, than in the Second Richard; or on the vain and anxious cares of royalty, than in Henry the Fourth and Fifth? And, not to multiply examples, what heart is so lost to future hope, as to witness the dying agonies of BEAUFORT, without being warned to look forward to that period, when wealth and power sink into nothing, compared with the retrospect of a virtuous life, and the possession of a quiet conscience.

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## BIBLIOGRAPHIANA.

IN the same year that the library of Mr. Folkes was disposed of by public auction, (of which an account appeared in the last number of the Direc-



tor,) the lovers of rare and curious books were gratified by the sale of the library of

DR. RICHARD RAWLINSON\*.

THIS very extensive collection was sold by Samuel Baker, who published the catalogue, under the following title: 'Bibliotheca Rawlinsoniana, sive Catalogus Librorum Richardi Rawlinson, LL.D. Qui prostabunt Venales sub hasta, Apud Samuelem Baker. In Vico dicto *York Street, Covent Garden, Londini, Die Lunæ 29 Martii, MDCCLVI.*' With the following whimsical Greek motto:

\* I had hoped to have met with the catalogue of THOMAS RAWLINSON's books, in order to give some account of them—but hitherto my inquiries have been fruitless. This Rawlinson was a very remarkable character: he was so passionately fond of collecting books, that, because his own house was not large enough, he hired *London house*, in Aldersgate Street, to contain them. He died in 1725, and his library was sold by auction after his decease. He is introduced in the *Tatler*, under the name of *Tom Folio*. See Gen. Biog. Dict.

Και γὰρ ὁ ταύς διὰ τὸ σπάνιον θαυμάζεται.

EUBULUS.

(‘The Peacock is admired on account of its rarity.’)

THIS valuable library must have contained nearly 25,000 volumes; for the number of articles amounted to 9405\*. Unfortunately, as was the case with Dr. Mead’s and Mr. Folkes’s, the books were not arranged according to any particular classification. Old black lettered English were mixed with modern Italian, French, and Latin; and novels and romances interspersed with theology and mathematics. An *alphabetical* arrangement, be the books of whatever kind they may, will in general obviate the inconveniences felt from such an undigested plan; and it were ‘devoutly to be wished,’ by all true bibliographers, that an act of parliament would pass for

\* The number of volumes is supposed to be pretty nearly ascertained by multiplying the number of articles by 3; so that the above is not an exaggerated calculation.

the due observance of this alphabetical order. We all know our A. B, C, but have not all analytical heads; or we may differ in our ideas of analysis. The '*Methode pour dresser une bibliotheque*,' about which De Bure, Formey, and Peignot have so solemnly argued, is not worth a moment's discussion. Every man likes to be his own librarian, as well as 'his own broker.' But to return to Dr. Rawlinson's collection.

ON examining a priced catalogue of it, which now lies before me, I have not found any higher sum offered for a work than £.4. 1s. for a collection of fine prints, by Aldegrave. (No. 9405) The Greek and Latin classics, of which there were few *Editiones Principes*, or on *large paper*, brought the usual sums given at that period. The old English\*

\* Mr. Herbert, in his 'corrections and additions, to his edition of Ames, mentions 'The Golden Legend, by Caxton,' in this catalogue—but, after a careful examination, I have not been able to discover it. Qu. did he mean Bibl. Ratcliffiana instead of

black lettered books, which were pretty thickly scattered throughout the collection, were sold for exceedingly low prices—if the copies were perfect. Witness the following :

	£.	s.	d.
<i>The Newe Testament in English,</i>			
1530 - - - -	0	2	9
<i>The Ymage of both Churches, after</i>			
<i>the Revelation of St. John, by</i>			
<i>Bale, 1550 - - - -</i>	0	1	6
<i>The boke called the Pye or Tonne</i>			
<i>of Perfection, by Richard Whyt-</i>			
<i>forde, 1532 - - - -</i>	0	1	9
<i>The Visions of Pierce Plowman,</i>			
1561 - - - -	0	2	0
<i>The Creede of Pierce Plowman*,</i>			
1553 - - - -	0	1	6

Rawlinsoniana? It is in the *former*—vid. No. 1670. An account of John Ratcliffe's very curious library will appear in its due place.

\* This edition was printed by Wolfe, and contains only four sheets. It is said by Mr. T. Warton to have almost the rarity of a MS. Mr. Herbert, in his edition of Ames's *Typographical Antiquities*, says nothing of its rarity, or of the curious history of its author.

<i>The Bookes of Moses, in English,</i>						
1530	-	-	-	-	0	3 9
<i>Bale's Actes of Englishe Votaryes,</i>						
1550	-	-	-	-	0	1 3
<i>The Boke of Chivalrie, by Caxton</i>					0	11 0
<i>The Boke of St. Albans, by W. de</i>					1 1 0	
<i>Worde</i>						

THESE are only very few of the rare articles in English literature; of the whole of which (perhaps upwards of 200 in number) I believe the Boke of St. Albans brought the highest sum. Hence it will be seen, that this was not the age of curious research into the productions of our ancestors. Shakspeare had not then appeared in a proper *variorum edition*. Theobald, and Pope, and Warburton, had not investigated the black lettered lore of ancient English writers, for the illustration of their favourite author. This was reserved for Capell, for Farmer, for Steevens, for Malone, for Chalmers, and Reed: and it is expressly to these latter gentlemen (for Johnson and Hanmer were very sparing, or very

shy, of the **Black Letter**), that we are indebted to the present spirit of research into the works of our ancestors, whose labours are daily being brought forth to public notice, and whose originality of thought, strength of expression, and frequent beauty of imagery, have appeared to the happiest advantage under the editorial talents of Warton, Headley, Bp. Percy, Ritson, Mr. Ellis, and Mr. Walter Scott. But once more to return to Dr. Rawlinson and his library.

THE sale of the books lasted 50 days. There was a second sale of pamphlets, books of prints, &c. in the following year, which lasted 10 days; and this was immediately succeeded by a sale of the Doctor's single prints and drawings, which continued 8 days.

THE date of Dr. RAWLINSON's birth has not, I believe, been stated by any of his biographers. He was educated at St. John's College, Oxford, and was admitted, by diploma, to the degree of

doctor of civil law, in 1719. In the year 1727 he was admitted a Member of the Society of Antiquaries, to whom he bequeathed a small freehold and copyhold estate at Fulham, on condition that they did not, on any terms, or by any stratum, art, means, or contrivance howsoever, increase or add to their (then) present number of 150\* members, honorary foreigners only excepted. He also made them a considerable bequest of antiquities ; but resenting some supposed want of deference to singularities and a dictatorial spirit, and some reflections on his own and his friends' honour, in an imputation of libelling the Society in the public papers, he, by a codicil made and signed at their house in Chancery Lane, revoked the whole, and excluded, capriciously enough, all Fellows of this, or the Royal Society, from any benefit from his benefactions at Oxford ; which, besides his Anglo-Saxon endowment at St. John's College, were very consider-

\* The Society of Antiquaries, *at present*, consists of nearly 800 members.

able ; including, amongst other curiosities, a *series of medals of the Popes*, which Dr. Rawlinson supposed to be one of the most complete collections in Europe ; and a great number of valuable MSS. which he directed to be safely locked up, and not to be opened till 7 years after his decease \*. He died on the 6th of April, 1755.

To St. John's College, where he had been a Gentleman Commoner, Dr. Rawlinson left the bulk of his estate, amounting to nearly £700. a year ; a plate of Apb. Laud, 31 volumes of Parliamentary Journals and Debates, a set of *Rymer's Fædera*, his *Greek, Roman, and English Coins*, not given to the Bodleian Library, all his plates engraved at the expense of the Society of Antiquaries, his diploma, and his *heart*, which is placed

\* Dr. Taylor, the editor of *Lysias* and *Demosthenes*, was persuaded that this precaution was taken to prevent the owners of the MSS. recovering their property ; as Dr. R. made no scruple of buying all that was brought to him.



in a beautiful urn against the chapel wall, with this inscription.

Ubi thesaurus, ibi cor.

RIC. RAWLINSON, LL.D. & ANT. S. S.  
Olim hujus collegii superioris ordinis  
commensalis.

Obiit vi. Apr. MDCCCLV.

His body, with Counsellor Layer's\* head in his right hand, was buried in a vault in St. Giles's church, Oxford. Of his monument, with the inscription, he had a plate engraved in his life time †.

\* The political principles of Dr. Rawlinson are now merely matter of speculation; but some idea may be formed of them by the following whimsical circumstance. When the head of *Layer* was blown off from Temple Bar, it was picked up by a gentleman in that neighbourhood, who shewed it to some friends at a public house; under the floor of which house, I have been assured (says Mr. Nichols), it was buried. In the mean time, Dr. R. having made inquiry after the head, with a wish to purchase it, was imposed upon with another instead of *Layer's*, which he preserved as a valuable relic; and directed in his will that it should be buried in his hand.

† For the above biographical sketch of Dr. Rawlinson's life, I am chiefly indebted to that interesting publication, called, 'Biographical and Literary

Dr. R. purchased HEARNE'S *Diaries*, of the widow and executrix of Dr. W. Bedford, to whom they were given by the Antiquary for 100 guineas. He left in the Bodleian Library a life of ANTHONY A WOOD, with many MS. notes and emendations, of which Mr. Gutch has judiciously availed himself in his recent publication of the antiquities of the colleges and halls of Oxford, in 5 vols. quarto.

AMONG the most useful of Dr. Rawlinson's literary labours, is his translation of Du Fresnoy's 'New Method of studying History, Geography, and Chronology; with a catalogue of the chief historians of all nations, the best editions of their works, and characters of them.' London, 2 vol. 8vo. 1730. This work, especially the second volume, which contains the catalogue of the historians,

Anecdotes of William Bowyer, Printer, by Mr. John Nichols.' This quarto volume now ranks among the scarce books: but a new and improved edition, in 2 quarto volumes, is expected shortly to appear.

should be in the library of every student and man of letters.

BROMLEY, in his Catalogue of engraved British Portraits, does not notice one of Dr. Rawlinson. His father's (Sir Thomas) picture was engraved by Vertue, after a painting of Kneller; and by Faber, after a painting by Hudson, of the Six Aldermen, called, 'Benn's Club;' among whom was Sir Thomas. A *painting* of the doctor hangs up in the hall of St. John's College, Oxford.

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*Royal Institution.*

THE subject of Mr. Crowe's *sixth* lecture on *dramatic poetry*, was that part of tragedy, by which the characters are made known, viz. the sentiments. He shewed what they were; which were proper, which improper, for theatrical representation: that sentiments morally bad, though expressive of the

character, should be sparingly introduced : that the propriety of dramatic sentiments consists in their being made suitable to the various and complicated circumstances of the persons who utter them : but that some poets had made their characters speak affectedly, by an injudicious application of the rule. He proceeded to state some particulars which would render the sentiments faulty ; as when the poet makes a character express more than the occasion demands ; when he ascribes mean or low sentiments to characters of dignity ; and especially when he puts his own sentiments into the mouth of the speaker : and he concluded by observing, that it was a most difficult and laborious part of the poet's business to give to the sentiments a natural and proper turn, because it required a continual exercise of the imagination to invent them, and, at the same time, a strict watchfulness and control of the judgment, to choose among all that the fancy suggests, and to reject whatever is unfit.

IN the *seventh* lecture he treated on the style and versification of English tragedy. He observed that the language of the drama, as it comes to us, not through the medium of the poet (like the epic) but from the persons themselves, whom he brings on the stage, ought to approach nearer to the supposed characters of the speakers: that when they discourse upon indifferent subjects, their language should be plain and unadorned; and that Aristotle's rule to embellish the style in the *idle* parts of a poem, had no reference to tragedy. He then noticed the variety of style which was caused by temper, sex, country, rank, profession, &c.; and afterwards, the influence of the different passions upon the language of the speaker. He proceeded to shew what were improprieties in dramatic style, as long and formal similes, inversions of the natural order of words when introduced for the sake of ornament, poetical phraseology, and some others, which were exemplified by passages from our early tra-

gic writers. The latter part of the lecture was on the versification proper for tragedy. Some account was given of the measure in which our oldest tragedies were composed ; of blank verse ; when it was first introduced upon the stage ; and of the versification of Beaumont and Fletcher, B. Jonson, and Massinger.

Mr. Wood's *seventh* lecture on *perspective*, commenced with a repetition of the preceding, in which the opening of a door by means of the circle was applied to inclined planes. The vanishing lines of inclined planes, whether ascending or descending, was proved to be obtained by the simple principle of making an angle at the eye, or point of distance, equal to that of the ascent or descent. The impossibility of conveying the idea of an immediate descent from the eye, without the aid of buildings, was illustrated ; and the lecture concluded with the representation of steps in different positions.

MR. DAVY'S *ninth* lecture, on the *chemistry of Nature*, contained a general view of the progress of electricity and galvanism, from the time of Gilbert to the present day. He pointed out four epochs in the science: the first, formed by the discovery of the simple electric phenomena, by Gilbert, Hauksbee, Boyle, and Newton. The second, by the discovery of the difference between conductors and non-conductors, by Stephen Grey; and the different electricities by Du Fay. The third, by the development of the theory of positive and negative electricity, by Franklin; and the fourth, by the discovery of the new galvanic phenomena, and the facts ascertained by the use of the apparatus of Volta. He dwelt upon the importance of these discoveries in a scientific point of view; and stated, that they were daily gaining new relations to the phenomena of nature, and the operations of art.

*The account of the 'British Gallery,' is unavoidably postponed, from the extent of the other articles, to the first number of Vol. II.*

ERRATA to Vol. I.

No. 4. P. 101—105. The Greek expressions introduced in these pages should be transposed.

— p. 177. For 'hinc iter,' read 'sic iter.'

No. 5. p. 129. The  $\lambda$  in the Greek pronoun  $\tau\omicron\lambda\varsigma$ , in the second line of the motto, has been drawn out in some of the impressions of this number.

For No. 5. p. 161, read No. 6.

No. 10. p. 293. last line, for 'thse' read, 'these'.

11. p. 333, line 7. For 'Sandrait', read 'Sandrart'.

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Published by LONGMAN, HURST, REES, and ORME,  
Paternoster Row; J. HATCHARD, Bookseller to  
Her Majesty, 190, Piccadilly; and WILLIAM  
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